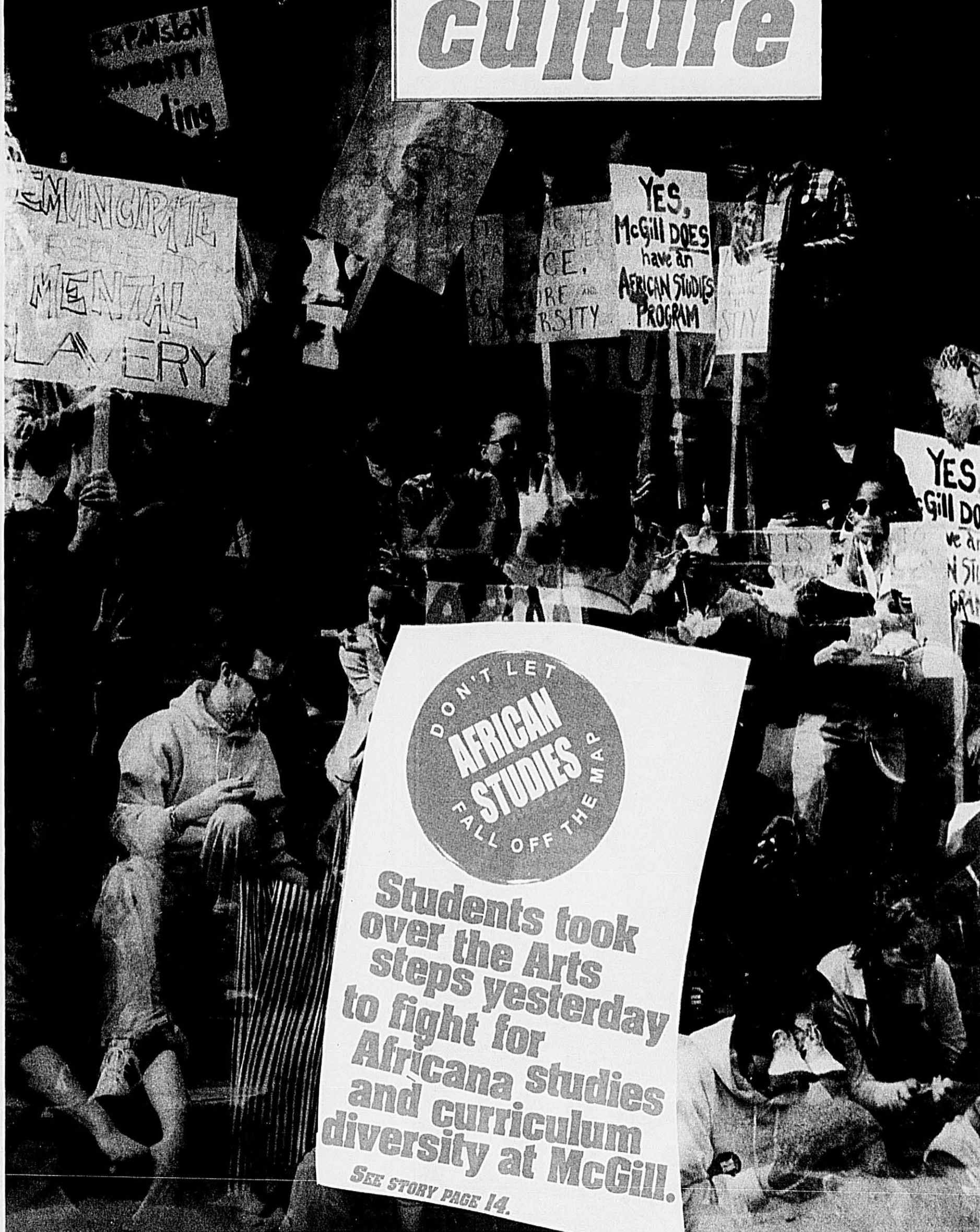


MARCH 30 - APRIL 5 1995
VOL 84, NO 75

THE MCGILL DAILY

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SPECIALS NOON - 8PM

HYDE PARK

Why did the Canadian Auto Workers undermine the Rail Strike?

AN OPINION SUBMITTED BY SEAN PURDY

Over 30,000 rail workers were on strike or locked out after negotiations with Canadian Pacific, Canadian National and Via Rail hit rock bottom. Maintenance workers at CP were out for two weeks. They were locked out after rotating strikes by the Brotherhood of Maintenance of Way Employees.

When workers represented by the Canadian Auto Workers Union (CAW) refused to cross the picket lines they were locked out as well. 5,200 members of the United Transportation Union and the Brotherhood of Locomotive Engineers also walked out.

As a result, most freight and all passenger trains in Canada were shut down. The issues behind the strike are job security, pay and seniority.

By going after job security, the companies were aiming for huge layoffs in the near future. Workers gave up Cost of Living Increases and wage improvements to get these job security provisions. There have already been numerous layoffs in the last several years and passenger service was deeply cut by the Tories in the late 80s. In addition CN made a profit last year of \$245 million.

This is the first large national strike in several years and the level of solidarity at the rank and file was impressive.

So why then did Buzz Hargrove, leader of the CAW, supposedly the most progressive union in Canada spend most of his time in the media attacking the other unions? Rather than attacking the employers' intransigence in bargaining and the undemocratic plans of the government to pass back-to-work legislation or building on the solidarity shown by their own members who refused to cross picket lines, Hargrove and the CAW leadership joined the chorus of attacks on the rail strike. The CAW has done great work in building coalitions with social justice groups, women's organizations etc. They have taken the lead, rhetorically at least, in opposing the cuts to social services and the Ontario NDP government's "Social Contract." But the actions of the CAW leaders to the rail strike show the limits of this "social unionism." Building links is absolutely important and vital to the workers' movement, but if they are unwilling to use their workplace power we will never be successful in turning the corporate tide. This is not the first sell-out by Buzz Hargrove: he was personally instrumental in ending strikes by De Havilland and Caterpillar workers in the last few years. Rather than trying to mobilize workers, build links with other workers and communities, the CAW leaders made sure that everything was under their control and that everything was formal and passive. In this way, the struggle can be channelled down innocuous paths and ultimately, as in the De Havilland strike and Caterpillar, occupation channelled down to defeat.

The rail strike has been a success despite the CAW leadership's terrible position. But if we are really going to shift the balance of class forces and power and stop the cuts to social services, unions need to build on the power they wield in the workplace. The rail strike was a perfect opportunity to begin the fight for jobs that is important to all workers in Canada. Unfortunately, the CAW leadership was not up to the task.

Solidarity actions with rail workers occurred across the country. In Toronto a demonstration by public sector workers on March 25 marched to the rail workers picket lines.

Collections were taken up at workplaces and schools for the rail workers. They were determined to stand strong in spite of the divisions at the top. The next step will be to decide if the back to work legislation can be defied. The rail strike has shown that workers will fight back despite the nonsense from the union leaders that workers are not apathetic and are supportive of job actions. It is a great lesson to all workers that solidarity and militancy can win.

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business manager: Marian Schrier
assistant business manager: JoAnne Pickel
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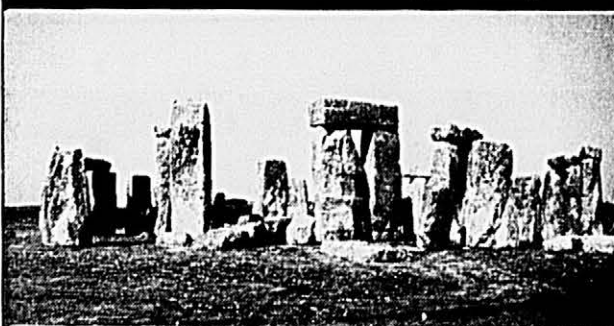
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The world

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DAILY GRAPHIC BY KRISTIN ANDREWS

COMMENT

VP External inches closer to impeachment

Has VP External Nick Benedict been deliberately misleading our Students' Society or was he truly unaware of the recent sovereigntist manoeuvrings of the Fédération des étudiants universitaires du Québec (FEUQ)?

Three years ago, McGill undergraduates voted in a referendum to pull out of the Fédération. Many students claimed it was an ineffective and right-wing organization, with an alarming tendency to climb into bed with government officials.

Last October, Benedict unilaterally decided that renewing our membership would be a good thing, and then convinced the Students' Society to approve the plan. He did not ask students if they wanted to join. He has not even made an effort to keep Students' Society councillors well-informed about FEUQ's activities: last fall's debate was the last they heard of it. Until now.

This week, many councillors were furious to discover that FEUQ presented a pro-sovereignty position paper to the Commission nationale sur l'avenir du Québec. They were even angrier to have this information brought to their attention by *Daily* staff, rather than by Benedict himself. Though a footnote to the position paper acknowledged that McGill undergrads had not had an opportunity to vote on the issue of separation, councillors were hardly appeased. They want to know why our name was even associated with such a stance, and why Benedict did not warn them about FEUQ's presentation in advance.

In the ensuing uproar, Benedict has maintained his innocence, insisting that FEUQ was simply a prisoner of bad timing. He claimed that FEUQ members were supposed to make the presentation as part of a separate organization completely dissociated from McGill. Too bad the new Mouvement des étudiants pour la souveraineté (MES) didn't get off the ground in time to register for the Commission hearings last February. Too bad Benedict didn't tell council about MES missing the deadline.

Could he really have deluded himself into believing that FEUQ would not make the presentation itself, even though eight of their ten student associations held campus-wide referendums supporting sovereignty? It seems more likely that Benedict knew

what was going on all along and chose to keep students and councillors in the dark.

In fact, his real intention seems to be to keep us in FEUQ no matter what, as his reaction to this whole sovereignty affair reveals: "The sovereignty issue is just a roadblock that got thrown in our way. The important thing is that we work together to make sure it's only a temporary roadblock."

At least tonight's Students' Society meeting promises to be more exciting than usual, as a number of councillors plan to grill the budding politician on his lack of respect for the concepts of democracy, accountability and basic communication.

But don't be surprised if he squirms out of the interrogation. Benedict lunged for the bandwagon as soon as he heard about Residence Rep. Amin Kassam's motion to withdraw from FEUQ last week. Two days ago, Benedict shamelessly released his own motion, earnestly urging councillors to reconsider membership in light of the "new information" regarding FEUQ's separatist stance.

This is hardly surprising since our VP External has been bending the rules on the FEUQ issue since the beginning. First of all, he budgeted for our membership before bringing the motion to join to council. Then his emphatic promise that "not a penny of our money will go to the sovereignty cause" apparently got lost in the shuffle of his non-existent council briefs.

And, of course, he decided not to ask students directly if they wanted their Students' Society to belong to this organization - at least until he thought he could sway their opinion.

When asked why we are the only FEUQ member not to have held a referendum before joining the organization last fall, Benedict said, "We wanted time to make [FEUQ] the best possible option for McGill."

And how has he made this questionable, sovereigntist organization more user-friendly since last October? He twisted their arms until they adopted an official English version of their name.

Welcome to the Quebec University Students' Federation.

ROBIN PERELLE

You could be next

TO THE DAILY,

Thanks for the article on Mumia Abu-Jamal. It is really scary how easily people can be locked up for years (and even killed), and how easily we forget about these people and let them suffer their fate. Prisons are closed to us and we seem to be able to ignore them as a result. It is hard for the average person who has never been incarcerated to imagine what prison is like, especially with the bullshit we are fed about "pampered" mass murderers with private rooms and TV's. That may be true for Karla Homolka and

OJ, but Mumia is in a bare cell (no pictures allowed on the walls even) and his wrists are chained to his sides so he can't give the raised-fists salute to visitors. Prison is not about 'reforming' people; it is about degrading them, humiliating them, and teaching them through brute force that they must bow before their oppressors. It's about time we stop abandoning people as soon as they are imprisoned, and support those who continue to struggle against incredible odds. Mumia will die if we don't move. Send

letters of support to Jamila Levi (a supporter) at P.O. Box 10174, Pittsburgh, PA, 15232-0174, and Mumia Abu-Jamal, #AM-9335, 1040 E. Roy Furman Highway, Waynesburg, PA, 15370-8090, ASAP, and spend your summer doing what you can do to help out and learn about what's going on in the prison industry. Please! You could be next.

ROBIN VOSE

U3 MIDDLE EAST STUDIES

LETTERS

CONT'D ON PAGE 5

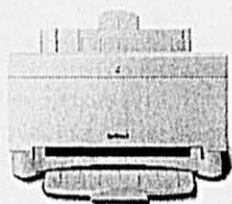


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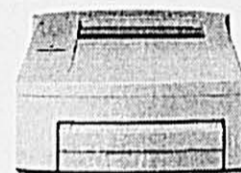
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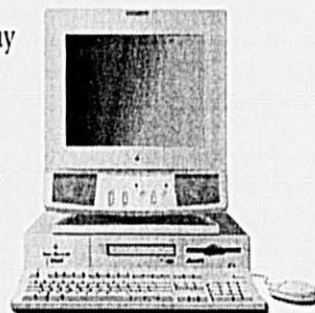
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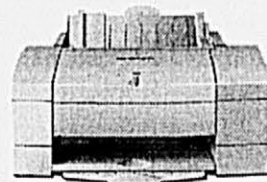
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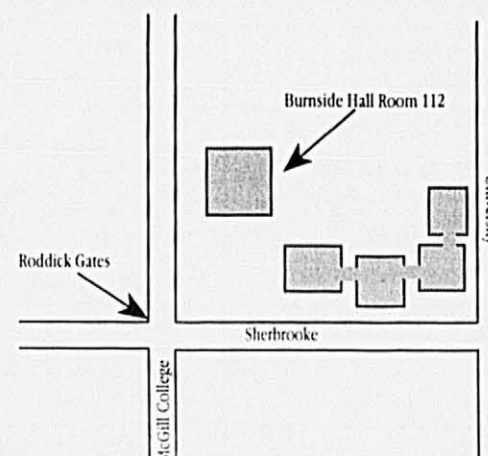
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Where to find us ...



Low turn-out for Day Without Hate

by Tamar Milstein

McGill joined other universities around Canada in the celebrating the first annual National Day Without Hate.

The day originated at the University of Winnipeg last year. A few students became concerned after flyers advertising a dance sponsored by the gay, lesbian and bisexual club were defaced with swastikas. Their response was to organise the Day Without Hate.

While students at some campuses, rallied together around special interest groups' displays, bands espousing no-hate themes, and giveaways, McGill's celebrations last Thursday were on a smaller scale.

Three clubs put together booths in the Shatner building, and a handful of students wandered in to see CTV's documentary *Hearts of Hate: The Battle for Young Minds*, which is about the growing white supremacist movement in Canada.

Although the events at McGill were sponsored locally by the Office of University Affairs (SSMU), McGill Women's Union, LBGM, Group Action and Hillel, the only groups to show up were LBGM, Students for Social Justice, and the Office for Students with Disabilities.

Nadeem, who was staffing LBGM's group, attributed the poor turnout to the lack of advertising and the fact that "student interest is not so high."

Nadeem reported that the clubs were only informed about the event a week in advance by the coordinators, VP University Affairs Jen Small, and Peter Bevin of Group Action.

Nadeem claimed that club leaders are also to blame for low participation. He commented that motivation "has to come from the leaders of the groups themselves."

Nadeem also said he had hoped that students would stop by out of "curiosity and ask questions about the goals of the different organizations...and how they are related to the theme" of the day.

Rebecca Margolis, a member of the Women's Circle, LBGM and Network, helped organize the day at McGill.

Margolis said she had hoped that the planning group's efforts would help "people to question their prejudices — maybe ones they didn't realize they had."

Before the event's poor turnout, she cited the program as a "nice example of coalition building... It tends not to happen enough on campuses."

Arman Kuyumjian, president of

the Armenian Students' Club, which did not participate, said that although Day Without Hate is "something very important for the essence of our club," his group was preoccupied with other events.

Nathan Clarke, president of the Latin American Awareness Group, remarked that his group had not been officially informed about the program at all.

The biggest attraction of the day was Peter Raymont's CTV film, which documented the youthful support of the Heritage Front as the strongest in Canada's white supremacist movement. The producer emphasized that skinheads, the most visible element of the movement, are only foot soldiers for a more broad-based organisation "with sympathies in high places."

According to Raymont, youth are particularly vulnerable to the racial call to arms and compelling epithets such as "White people wake, save our great race."

One sympathetic university student interviewed in the film said "I'm looking out for my own culture. If that makes me a racist, so be it... Of course there's hate involved in this. If somebody tries to take my future, I'm going to hate them."



cont'd from page 3

Whose awareness?

To THE DAILY,

This week is "Christian Awareness Week" at McGill and yet the Student Christian Movement was not asked to participate in the events. Whose agenda about what "Christian Awareness Week" is supposed to be about? What kind of Christian voices are taking up all this public space? The SCM of McGill is deeply concerned about how this "Awareness Week" is being organized and how the voices of progressive Christians continue to be ignored by more powerful conservative Christian groups.

In this column, we thought we would let people hear our voices which emerge out of the "prophetic" tradition of the Bible. The SCM is a collective of students engaged in spirituality and progressive grassroots social justice issues. Our members come from all denominations, from places of spiritual searching on the margins of the Church, and from other faith traditions. We believe in the creation of communities of resistance that openly challenge sexism, racism, economic exploitation, homophobia, and conservative Christian exclusivism. Last semester, the SCM organized a "re-

treat", focusing on HIV and AIDS, which attended to the importance of safer sex practices and considered such AIDS-related issues as stigmatization, biphobia, and racism. March 24 marked the 15th anniversary of Oscar Romero's assassination. We remembered his liberative work among poor and oppressed Salvadorans with a public screening of the film *Romero* and a discussion on the present situation in El Salvador. It is people like Romero, as well as Sojourner Truth, Dorothy Day, Carter Heyward, and Cornel West who inspire our work in social justice. If this is "Christian Awareness Week", the SCM wants to promote this awareness through the lives and writings of those people whose practice is prophetic. A prophetic Christianity, as was the case during the Civil Rights Movement, is one that empowers people to fight against structural oppression and struggle for justice.

MARIO DeGIULIO-BELLEHARE
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McGill Daily

Labour and Social Change

Bewick Editions brings CLR James to life

by andrea cooke

Marty Glaberman will be coming to speak at McGill today about labour and social change, specifically addressing the role of students, workers and the unemployed.

Marty Glaberman started an independent press called Bewick/ed in 1970. "The main objective of this press was to keep C.L.R. James's writing in print," says Glaberman. The press publishes in both paperback and pamphlet form and is distributed at low cost to people who are interested in matters related to the political ideas of C.L.R. James and labour issues in general.

"In the last ten years, larger publishers have started printing the works of C.L.R. James" says Glaberman. As larger publishers have begun to publish more of James's work, he has become better known.

C.L.R. James is becoming increasingly recognized as one of the most profound social thinkers (and actors for that matter) of this century. Over the past few years a number of books have been written on him and books, now out of print, have reappeared on the bookshelves in large numbers.

James was born in Trinidad in 1901. Before moving to England in 1932, he was a teacher, a journalist, and perhaps one of the first major West Indian novelists. Soon after his arrival in England, James became a revolutionary socialist. During the 1930's, he was at the center of anti-imperialist thought and action. At a time when people thought that independence for Africa was a pipe-dream, James continued to publish, lecture, and agitate for "freedom for all the colonies". The work of James and other leading pan-Africanists - including George Padmore, Kwame Nkrumah, and Jomo Kenyatta - culminated in the the Fifth Pan-African Congress of 1947. The congress served as a springboard for the independence of a number of African countries.

James has published books on the subjects of socialism and revolution, african nationalism,

West Indian politics, cricket and "popular culture", philosophy and Marxist theory.

In a historic split with Trotsky and the Socialist Workers Party (SWP) in the 1940s, James, along with Raya Dunayevskaya (former secretary to Leon Trotsky) and Grace Lee formed the Johnson-Forest Tendency (JFT). The Tendency broke with the SWP's view that the Soviet Union was a workers' state. They argued that, contrary to the popular belief, the Soviet Union was in fact a capitalist society run by the state bureaucracy. This was the first major development of what would later be known as "the state-capitalist position." It was through this organization that Glaberman, then a member of the JFT, met James.

Glaberman later became the leader of the group soon after James was expelled from the United States during the McCarthy era and Raya Dunayevskaya left. When the group disbanded in the seventies, Glaberman started Bewick Editions to keep the works of CLR James and the Tendency alive. Some of the works include James's *Every Cook Can Govern*, James analysis of Ancient Greek means of government and its relevance today, *Modern Politics*, a survey and analysis of the history of modern european politics and social thinkers, *Facing Reality*, on the Hungarian Revolution of 1956 and its relevance, and *Mariners, Renegades, and Castaways*, an analysis of Herman Melville's *Moby Dick*. The press also publishes pamphlets by members of the Tendency, including Glaberman himself.

→ *Martin Glaberman will be speaking today at 8:00pm in Leacock 26. The title of his talk is Labour and Social Change: the Role of Students, Workers, and the Unemployed. He will also be giving a workshop on Social Change and the Role of the Student Press. On Friday at 12:00pm at the office of the Daily, room B-03 Books by Bewick Editions, including those by CLR James will be on sale at both events. Donations accepted.*

STUDY CANADA NEXT YEAR

106-200B INTRODUCTION TO THE STUDY OF CANADA (3 credits) - Professors Elizabeth Gidengil, Will Straw

An overview of approaches to the study of Canada, including cultural, economic, political, and historical dimensions, offered by McGill experts and prominent Canadians.

106-300A TOPICS IN CANADIAN STUDIES I: NATIONALISMS IN CANADA (3 credits) - Professor Desmond Morton

A study of theories and experience of ethnic, socio-political, economic and cultural nationalism in Canada and its impact on the shaping and evolution of Confederation.

301-350A MATERIAL CULTURE IN CANADA (3 credits) - Professor Annmarie Adams (*Offered through the Department of Architecture and open to students in Canadian Studies*)

A study of the "stuff" of our lives; using a multidisciplinary approach to the interpretation of the non-textual materials which have shaped the lives of past and present Canadians, using the resources of the McCord Museum and other Montreal museums, galleries and collections. (Awaiting University approval).

106-401B CANADIAN STUDIES SEMINAR I: WOMEN AS LITERARY PIONEERS (3 credits) - Professor Nathalie Cooke

A study of the special experience of women as pioneers in 19th century Canada and their modern critical reinterpretation, using archival and printed sources.

106-402A CANADIAN STUDIES SEMINAR II: ISSUES IN CANADIAN CULTURES (3 credits) - Professor Will Straw

By examining various cultural forms, including cinema, literature and music, the course looks at major issues surrounding culture in Canada, including language, regionalism, multiculturalism, and the proximity of the United States.

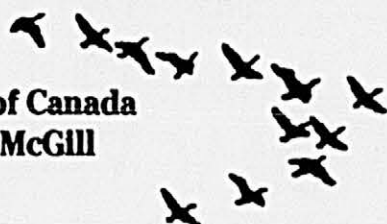
106-403B CANADIAN STUDIES SEMINAR III: A TRANSFORMING WAR (3 credits) - Professor Desmond Morton

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Behind the glamour factor

Why modelling isn't what we think

By Idella Sturino

Naomi Wolf's 1990 best-selling book, *The Beauty Myth*, exposed how the modelling, cosmetics, and diet industries combine to perpetuate the oppressive "beauty myth." While discussions such as these are taking place, men and women continue to choose to work as models. Before the discussions of how their jobs impact upon society, what can be said of how they themselves experience the industry?

Sitting in the waiting room of Folio agency, one of the top modelling agencies in Montréal, I feel like I am in an episode of "Models Inc." The sleek walls display covers of magazines such as *Chatelaine*, *Elle Québec*, and *marie claire*, presumably with Folio models on the front. Amid the constant phone-ringing from Paris and New York, tall, slim, well dressed women run in and out of the agency, dropping or picking up photos, clutching their cellular phones like purses.

The women sitting beside me in the waiting room, however, are here on a different mission. Today is "open-call" and would-be models are invited to be sized up by the agency. Both parties hope it will lead to a "discovery" of a new face, and a career on the runway.

Hans Koechling, the agent in charge of Folio's "new faces division" allows me to sit in on his session with the women. The first, a 23 year old deeply tanned blond bartender, is rejected because she is too old. The second, an 18 year old, is invited to come back with more photos of herself.

Later, Koechling tells me that the first woman was turned down because "she already has a life. Why model if you already have a job? It's too hard to change people at that point... modelling is for young people."

Runway Longevity?

The reality of the modelling business is that, for most women, 23 is too old to begin a career. Folio recruits girls between the ages of 14 and 17. Unless a model becomes a successful super-model diva like Cindy Crawford or Linda Evangelista, an average career will only last six or seven years, according to Koechling.

For women, the early twenties are a sign-post that they will soon be turning off the runway. Male models, however, can find work, even when they are in their fifties. Koechling says that this is because women "want to see wrinkles on men."

Although Koechling notes that there is a shift toward using older female models to appeal to the aging baby boomer market, it is a small shift. Folio agency has what it calls a "classique division" made up of mature models who worked in the '70s and '80s. But, youth still sells.

One of the magazine covers displayed

on the Folio agency walls runs the headline "90's Moms!" But, the model on the cover—presumably a 90's mom—barely looks twenty years old. Even if older models are used, there is no reason to think that they will be any more representative of the way women actually look than younger models.

Another reason for the young retirement age is that fashion is dominated by trends. Just as one hits the stands or the runway, another follows it. Trends in clothing are like trends with models. When the trend is over, get rid of the clothing, and, unless she can "adapt", get rid of the model.

According to Koechling, the current modelling trend is voluptuous. "It's no longer Kate Moss," he says. "It's curvy, it's long, it's sexy, it's cleavage, it's beautiful bodies. It's not just a coat hanger."

I ask him how long this trend will last. "By the time we've said voluptuous, it'll be changed," he says.

When asked what will happen to all the voluptuous models once the trend has shifted again, Koechling says: "They adapt or get out... Losing the weight, changing your look or your hair, following the fashion trend."

By the time super-models like Evangelista step off the runway, however, it will be very easy for them to move onto something else, often remaining within the industry.

But for some models, the transition may not be so easy. Beginning a new career at the age of 23, after focusing energy into honing only the skills of modelling, it is a challenge which is frequently overlooked.

Koechling says that he always makes his models finish high school, but while many models have completed their secondary schooling, few have had the time to go beyond that.

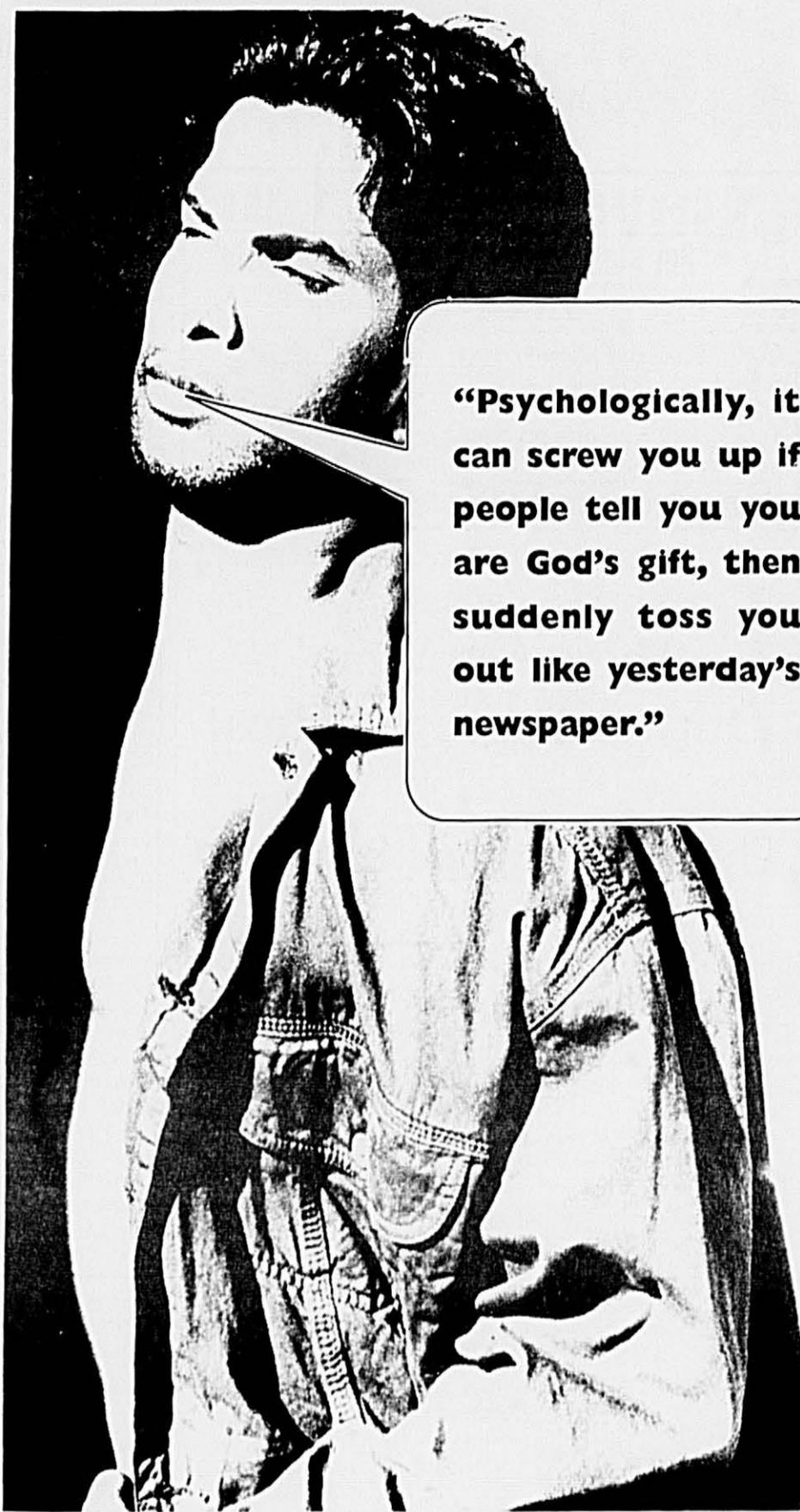
Ashton, a 22 year old male model, left the Radio and T.V. Arts program he was in at Ryerson University in Toronto when he was 19 to pursue modelling. His modelling career is going well, and he has no intention of leaving the business right now, but says that he would like to go back to school some day.

"Maybe by the time I'm 25, if nothing major happens, I would move on," he says. "I'm thinking of social work, and I've always wanted to be a pilot."

Disposable dreams

Often the most successful models are, ironically, the ones with the plainest faces. Perhaps this is because the industry is so trend-driven. With a face that acts as a palette, a model can be made up according to the look in demand, and become the epitome of a model: a prototype.

Models sell fantasy. They are, as Ashton says, "what in the 50s and 60s major movie stars used to be like... Linda [Evangelista] is like a Sophia Lauren of our time."



"Psychologically, it can screw you up if people tell you you are God's gift, then suddenly toss you out like yesterday's newspaper."

Koechling agrees. "Models sell a dream." Everyone in the industry seems to agree on that. The question is, what do they have to do in order to be able to sell that dream?

Ashton, who has been modelling since he was 19 years old, is described by his agent as the "Versaci pin-up boy." In order to earn that title, he has to work out, which he hates, but which he does anyway because it is part of the job. He says that male models "have to be at least 6 feet... with a 40 regular jacket, between 30 and 33 waist... because when they make clothes they make them a standard size."

Koechling describes the steps taken by Folio agency once a model has been taken on. "We measure her, we put her on a diet if she needs to go on a diet, give her a training program at the gym to build muscle in certain parts of her body where she doesn't have enough; just make sure her body structure looks better."

Making sure her body looks better may sometimes involve more than just working out. Although eating disorders are in no way limited to people who work in the modelling industry, it is an environment which fosters their perpetuation.

Koechling concedes that there are problems with eating disorders, noting an increase in them among male models, who are turning to steroids, dieting and over-rigorous work-out schedules. "because you see much more nudity of men in advertising, and men want to look that

way, they want to look great like that."

Ashton also notes that some models go too far, succumbing to the body conscious demands of the industry and turning at times to plastic surgery.

It is interesting to reflect on what it means to have an industry which tires so quickly of any single, aging individual. Perhaps this is because what we want from models has nothing to do with their personhood, their individuality. What we want is a disposable product, like any other. What do we do with products once we are done with them? Models are commodities, and despite the glamour factor, the industry is dehumanising.

"You walk in somewhere and they say your nose is too big or your lips are too big, or your legs are too shiny," Ashton says, "it does something to your self-esteem. But as you go along you realize it happens to everybody, the biggest models get rejection."

Koechling says that the worst thing about the modelling industry is the public perception of it, noting that television and movies "they only show the side in front of the camera, the glamorous champagne and caviar dreams. And that's not true. They never show the other side."

Ashton agrees. "A lot of people think it [modelling] is glamorous. For me it's not glamorous, it's a job... psychologically, it can screw you up if people tell you you are God's gift, then suddenly toss you out like yesterday's newspaper."



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CREATIVE WRITING

The **MONA ADILMAN PRIZE IN POETRY**, worth \$650 - or \$325 for two students, is open to undergraduate or graduate students registered in the Faculty of Arts for the best poem or group of poems relating to ecological or environmental concerns.

The **CLARK LEWIS MEMORIAL PRIZE**, worth \$250, is open to major or honours students in the Department of English. The prize is awarded annually or from time to time for original plays staged in the course of the academic year.

The **CHESTER MACNAGHTEN PRIZES IN CREATIVE WRITING** (two prizes, one of \$500 and another of \$350) are open to undergraduate students of the University for the best piece of creative writing in English, i.e. a story, a play, a poem, an essay, etc. Printed compositions are ineligible if they have been published before April 12, 1995.

The **PETERSON MEMORIAL PRIZE**, worth \$1,500, is open to undergraduate or graduate students registered in a degree program in the Department of English.

The **LIONEL SHAPIRO AWARDS FOR CREATIVE WRITING**, three prizes of \$1,000 each, to be distributed if possible among the genres of poetry, fiction, screen writing and playwrighting. Each prize to be awarded on the recommendation of the Department of English to students in the final year of the B.A. course who have demonstrated outstanding talent. (A note from your academic adviser verifying you will have completed your program requirements and the minimum credits required by the Faculty of Arts (by April 1995) MUST accompany your submission.)

These competitions are restricted to students who have not previously won the First Prize.

Forms to be completed (for the creative writing prizes and awards) are available in the Department of English General Office, Arts 155. Submissions must be in duplicate.

DEADLINE:

Wednesday, April 12, 1995

Dummies 95 explores alienation from society and the self

by **Andrea Cooke**

Reality, seizing the moment and living, is the central idea to the latest play, *Dummies 95*, produced by the Dummies Theatre Company. After producing *Dummies in the Window* in 1992 and *The Return of the Dummies* in 1993, which were all very successful, the latest play will continue the themes of the first two plays.

These three plays — semantically and conceptually linked — contain the theme of alienation from society and the self. All the plays have taken place in abandoned stores on St-Laurent Street.

The Dummies Theatre Company tries to create a feeling of unreality bordering on reality by juxtaposing moments of reality with surrealism. Film, screen and T.V. are used to represent differ-

ent parts of the self.

All three plays have attempted to bring the audience to the moment. "By working with the space and mood of the store, rather than against it, we hope to create a sense of reality for the audience," said Anna Papadakis, the artistic director and an actor in the play.

Dummies 95 is a study of two characters, portrayed by actors Anna Papadakis and Carlo Alacchi, who avoid themselves and each other. A conflict in the play arises out of the characters inability to realize the moment and the self. The characters find themselves caught up with games and distractions. They know something is wrong, but they cannot let go of the distractions and live.

The actors begin the play by stating where the audience is. "We don't create illusions of where people are during the play, we open the play with a clear description of where the audience is," explains Papadakis. The play does not attempt to create another world, but will simply present what is around the audience. The actors are presented as themselves. They don't wear costumes which would lead the audience away from reality.

Adding to the authenticity of the play is the fact that it will take place in an abandoned shoe store on St-Laurent Street. There will be two display windows exhibiting what was found from the old store, old shoes and other things like suitcases which were left over from when the store existed. These display windows are arranged in such a way that they give the viewer the impression of alienation.

Dummies Theater Company was founded in 1992 by Anna Papadakis, Carlo Alacchi and Pascal Maeder. "Our main objective was initially to do a play on alienation in the most unalienating way possible. We hoped to create a sense of community by using abandoned storefront spaces along St-Laurent Boulevard to provide free experimental theatre," she said.

"This creates theatre space for the audience instead of asking the audience to come to an already established theater space," said Papadakis. The play, the installations, the particular use of the transformed space and the street-hawking by the actors are each relevant to the life of the locale. The Dummies Theatre Company receives funding from the Bronfman Foundation and the Conseil des Arts et Lettres du Quebec.

Come opening night, the actors will be outside the store-theatre prior to the presentation, explaining what the play will be about to anyone walking by who wants to listen. After each play is over, the theatre company invites musicians to come and play music in what they are calling *After Dummies*, a post-play party.

Dummies 95 April 7th. to April 30th, 1995 at 20h45 from Wednesday to Sunday at what used to be Fox shoes, 4449 Boulevard St-Laurent. Admission is free. For more information concerning the play or *After Dummies*, call Anna Papadakis at 284-3548.

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Thursday, March 30, 1995
 5:30 p.m.

Stephen Leacock Building
 Room 26

INFORMAL SEMINARS:

"Mapping London: Gender and Urban Rhetorics in the Mid-19th Century." Seminar presented to the Graduate Program in Art History, Wednesday, March 29, 1995, 3:30 p.m., Arts Council Room, Arts Building, Room 160.

"Troubled Bodies - Art, Obscenity and the Connoisseur." Seminar presented to the Graduate Programme in Communications, Thursday, March 30, 1995, 11:00 a.m., 3465 Peel Street, Room 203.

Beats for the feet and the soul

Reggae singer Sister Carol speaks to the Daily

REGGAE SINGER, TEACHER, AND MOTHER OF FOUR, THOUGH NOT NECESSARILY IN THAT ORDER OF IMPORTANCE - SISTER CAROL HAS BEEN A STAPLE OF THE U.S. AND INTERNATIONAL REGGAE SCENE SINCE THE EARLY 80s. HER LATEST EFFORT, *CALL ME SISTER CAROL*, FINDS HER EXPERIMENTING WITH DIFFERENT BEATS AND STYLES. SHE DOES NOT STRAY FROM HER ORIGINAL GOAL: TO ENTERTAIN, EDUCATE, UPLIFT, AND SPREAD THE MESSAGE OF ONE LOVE. SISTER CAROL TOOK TIME OUT OF HER EVER-BUSY SCHEDULE TO TALK TO THE DAILY ABOUT THE INDUSTRY, HER TRAVELS, HER CONCERNS AND HER NEW ALBUM.

by Tina Metaxas

Daily: What struck me about your new CD, *Call Me Sister Carol*, was how the music, the sound, was different from your previous albums. It's very eclectic.

Sister Carol: Well the album is especially dedicated to all the youths. I try to incorporate different beats to attract the youths. We have beats like a little hip hop, a little hardcore, reggae, specially geared towards a younger generation, you know.

One of your songs is produced with KRS-1. How did that come about?

That was a song that was released before on a KRS-1 album entitled *Heal - Human Education Against Life*. [That version] hardly got noticed at all and I thought it would be good to put it on this album.

There are many artists who do not write their own songs or produce their albums. However, you produce your albums and write your own songs and music. How important is this to you?

Writing and producing is very important. Certain Jamaican producers want you to do what they think is happening, what they think the style is, what they think the song should be like, and it doesn't really work for artists like me. If I had done something for some producer they would have said 'you have to do some slack reggae dancehall lyrics because that is what is happening.' I didn't want to get into all of that. I just took my time, did my things, and brought it to the people thanks to Heartbeat, who picked it up and took it to the next level so that you the people could hear it too.

In many of your lyrics I hear a strong Rastawoman's voice that is speaking and teaching about the strength, the dignity, the positivity and the beauty of women, and the importance of respecting women. Can you talk to us about the importance of this message?

Well it all goes back to what I was saying before, you know. Over the past five or six years, music has taken a different direction. Many of the songs that are coming out of Jamaica are really focusing on sex, guns, and violence. And because of that, you have a generation who listens to the music, gets influenced by the music, and starts reacting in a negative way. I thought it was necessary to take

the stand to change that direction and let [musicians] know, 'Hey, you could talk about positive things. You could educate, you could socialize, you know.'

In many of your songs you raise consciousness and you also challenge many of the -isms in this society, like racism, imperialism, sexism, and other forms of exploitation and oppression. How are you raising this consciousness through music, your art form?

Well me a Rastafarian, you know. I live and experience prejudice and racism, especially living in America. And although I could pick up a protest sign and march in front of

or he is on drugs or he is just not around. So the young woman has to stand up and understand herself and do the right thing. Women make a large contribution towards society that should not be ignored or disregarded.

There are many artists out there who do preach a lot of negative messages. Do you see it as the responsibility of the artist to be a positive role model for the youths and for the community?

I have children of my own and I would like to set the right trend for them to follow when I'm talking. I could speak for my own children. I could speak for all the children across the world. It's important for me to stand up and let them know, 'Hey there is another way to go. Make sure that your education is intact and in line instead of chasing some wild elusive dreams.'

Your music is very spiritual and uplifting. In your songs, you give thanks and praises to the Most High H.I.M. Jah Rastafari. Can you tell us about the importance of loving Jah and the importance of teaching our children to love the Creator?

Well, in whatever language in whatever denomination, it is always important to know that there is a Creator who is responsible for all things. If you do not know or



"I'M TIRED OF SOME OF THE DANCEHALL THAT IS COMING OUT OF JAMAICA, TO BE HONEST. GUN, GUN, GUN, VIOLENCE, VIOLENCE, DEGRADATION OF WOMEN. IF YOU START DEGRADING WOMEN, YOU TURN AGAINST YOUR SISTER, YOUR MOTHER."

I recently read in the magazine *The Beat* that you visited Ethiopia as well as Shashamane Land.

I had the opportunity of going to Ethiopia last year. I got to visit Shashamane land. The land was granted to the people of the Western hemisphere from his Majesty Haile Selassie the First. He gave this land to the people who wanted to come back home to live in Ethiopia. Shashamane Land is a very beautiful place. The people are building houses there. It's just growing and developing. Africa is a very beautiful place. Africa is great, fine, alive; it is modern, civilized, and well-functioning. I would like to encourage all the people to visit Africa and experience it for themselves. I had the opportunity to visit places like Aksum, where the Queen of Sheba is from. I visited the famous rock churches in Lalibella, the Gondor - all of the historical places that I have been studying and reading about in my African history. And I wish in the future that I can one day take a class down there and let them know exactly where the whole thing is coming from - you know, the beginning of civilization.

Education is a very important tool for the upliftment of everyone, especially our youths, and in many of your lyrics you talk about this. And your music is, in fact, educative.

First of all, most people may not know I'm a school teacher. I have a B.Sc. in Education. Right now, I find teaching in the classroom and in the schools too limiting. I do not get to express all that I want to say. You sometimes have to follow the curriculum as given even though you may not be in agreement with it. So I thought it necessary to continue with the music and make songs that people can identify with and be a part of, you know. Different messages - social, educational, political, spir-

itual, cultural, you know. It is the best way I can go about it, and I am thankful to the Creator for being blessed with this gift.

One of your songs that I find very powerful is "Shackles". You talk about breaking the shackles on many different levels. What is the significance for the Rastawoman in these times to break the shackles and what are some of your thoughts on the role of women in the Rastafari culture?

Taking away the shackles, you know, is not physically like chains around their hands and feet and then you put it away. Now they are playing with it in our minds. You have to free yourselves from them spiritually, politically, socially, educationally. You've got to free and find yourselves and that's the only way you can really grow and function. If you keep yourselves in bondage, you won't know the real truth or what is happening. The Rastawoman, in this time, she herself has to really step up and let her voice be heard in society because she has a lot to say. She's always been with her children to care for them and her Kingman and nobody really hears what she has to say. Now is the time for her to step up and speak. And when I say speak, it doesn't only mean musically. Whatever your calling is - whether it be sewing, nursing, running a business, being a lawyer or doctor - just support yourselves and make your work speak for itself. Now is the time. It is in your hands; if you don't do it, who will?



the White House and say 'I don't like this, I don't like that,' the best way I can get my message across is by building positive music. I'm tired of some of the dancehall that is coming out of Jamaica, to be honest. Gun, gun, gun, violence, violence, degradation of women. If you start degrading women, you turn against your sister, your mother.

In fact, most of the time right now you find different households across America, Canada, or wherever, with just women and their children. Either the man is in prison

acknowledge that, you are in problems. Whether you call him Buddha, Allah, - we call Him Rastafari - or whatever, you must give thanks and praise and exalt the Creator at all times. There is only one Creator. A lot of people have many different names for Him. People get caught up in confusions, religious debates, and all of that. But just as long as you know that there is a Creator and He is responsible for ALL things - you know, the moon, stars, rain, everything that happen - you must exalt Him.

continued
on page
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MALCOLM X IN AFRICA, ENGLAND, AND THE CARIBBEAN

GHOSTS IN OUR BLOOD



SINCE HIS ASSASSINATION SOME THIRTY YEARS AGO THERE HAS BEEN NO SHORTAGE OF INK SPILLED ABOUT MALCOLM X. THE LION'S SHARE OF THESE WORKS, HOWEVER, HAVE FALLEN SHORT OF CAPTURING THE ESSENCE OF MALCOLM X AND THE VERY THINGS THAT HE LIVED AND DIED FOR.

SPIKE LEE'S MULTI-MILLION DOLLAR MOTION PICTURE PORTRAYAL OF MR. X, TRUNCATED AND PICTURESQUE AS IT WAS, ONLY FURTHER CONFUSED AND DIMINISHED HOPES OF A WIDER AUDIENCE COMING TO TERMS WITH THE MULTIFACETED AND COMPLEX MALCOLM X. LEE LEFT OUT SOME OF THE MOST IMPORTANT FEATURES OF X'S LIFE. AT THE SAME TIME HE RELEGATED HIM TO THE REALM OF AN INSECURE, SOMEWHAT CONFUSED MAN IN THE LAST YEARS OF HIS LIFE, STRUGGLING TO COME TO TERMS WITH THE SPLIT WITH HIS FORMER MENTOR AND SPIRITUAL LEADER ELIJAH MUHAMMAD.

WE GET NO REAL SENSE OF JUST HOW REMARKABLE AND IMPORTANT A PERSON MALCOLM X REALLY WAS. SPIKE LEE SEEMS TO CONFUSE MALCOLM'S NATURAL GROWTH AND DEVELOPMENT, WHICH WAS LARGELY THOUGH NOT

EXCLUSIVELY INFLUENCED BY HIS TRAVELS ABROAD.

JAN CAREW'S *GHOSTS IN OUR BLOOD: WITH MALCOLM X IN AFRICA, ENGLAND, AND THE CARIBBEAN*, SHINES LIKE A BRIGHT LIGHT IN LIEU OF THE MANY SHORT-SIGHTED, MONOFOCUSED BIOGRAPHIES AND STUDIES ON MALCOLM X. MANY AUTHORS HAVE DEMONSTRATED A SEEMING UNWILLINGNESS OR INCAPACITY TO UNDERSTAND MALCOLM X AS HE EVOLVED AND DEVELOPED IN HIS LAST YEARS. THE GUYANESE-BORN CAREW IS MORE THAN QUALIFIED TO ILLUSTRATE THE BROAD SCOPE AND THE NUANCES OF MALCOLM'S LIFE. A WIDELY ACCLAIMED NOVELIST, JOURNALIST/WRITER, HISTORIAN, PLAYWRIGHT, AND POLITICAL ACTIVIST (FOR LACK OF A BETTER WORD), WHO HAS LIVED AND TRAVELED ALL OVER THE WORLD. CAREW WAS, AMONG OTHER THINGS, A FORMER ADVISOR IN THE GOVERNMENT OF KWAME NKRUMAH IN GHANA IN THE 1960'S.

THE 75 YEAR-OLD CAREW IS PRESENTLY THE DIRECTOR OF THE CENTRE FOR THE COMPARATIVE STUDY OF THE HUMANITIES AT LINCOLN UNIVERSITY IN PENNSYLVANIA. THE *DAILY* INTERVIEWED HIM BY PHONE AT HIS HOME.

Daily: Last time you were here in Montréal you spoke about Malcolm X and his mother and you noted that there was little written on Malcolm's mother and the little that has been written has been very negative, often describing her as a crazy woman. Why is that?

Some of the reasons for that are flawed research. The people who were looking at followed a tradition in white historiography that almost invariably portrays their great men as people without mothers, without sisters, without aunts, without grandmothers. The women in their lives are either marginalized or either obliterated.

I think we have followed that tradition and need to correct it, and readjust it and rethink it. Particularly in our black societies women play a central role influencing and bringing up both male and female offspring and relatives.

So part of the reasoning behind you writing this book is to remedy some of that?

Well it is to bring Malcolm X back to life once again and to move the discourse from the parochial to the international, to see him as a very important political figure - as an extraordinarily intelligent individual and extraordinarily dedicated one. Someone who dedicated his life to a cause, the cause of black liberation and who died for this cause and his martyrdom brings him back to life more vividly than perhaps if he were still alive.

Spike Lee's film *Malcolm X* will perhaps become the film that people look

to gain some sort of understanding of who Malcolm X was. Unfortunately the film has some serious deficiencies as it overlooks some of the most important parts of Malcolm X's life, particularly the last years of his life when his travels to Europe, the Middle East, and especially to Africa played in his development which were hardly depicted in the film.

The film, first of all, showed the serious limitations of Spike Lee's idea of the world and the black struggle. It was a film that tried to depoliticize Malcolm, to exclude the international influences that impinged on his thinking over the years and particularly those last two years of his life and to show him in a rather frivolous life.

Of course a lot of time is spent on the days when he was a gangster which is a very short period in his life and then he moved into the political arena and became one of the most austere figures we have had in memory of black leaders. He was absolutely austere, absolutely incorruptible, totally dedicated, and these things are not emphasized.

Then there's the frivolous mention of Malcolm as though things came like a bolt out of the blue, that suddenly he's going to change. People do not change like that and certainly with his kind of unusual intelligence the seeds were sown earlier on and then things gradually germinated. So that the change from what he described as civil rights to human rights, from not ghettoizing the black struggle but internationalizing it, this came out of a long period of re-education.

He left the United States where he was brilliant at seeing the United States' society from the bottom looking up and now when he went on his travel as this famous charismatic black leader he met some of the most important leaders in the Third World: Nasser, Ben Bella, Kwame Nkrumah, Sekou Toure, Jomo Kenyatta, Nyerere. He met them and it wasn't just a hand shake and saying hello and good-bye. These men spent hours and hours and hours talking to him and discussing the whole issue of black liberation.

So, in a sense, out of that experience he began seeing societies from the top looking down. And so these two vision, the one looking up and the one looking down from the top met and coalesced and then informed his political message with a broader kind of view and impregnated it with all kinds of new ideas. When said to him in England is it true that you have changed all that much he said 'it is not a matter changing it is a matter of evolving'.

Much of the work on Malcolm has been written by Americans, including African-Americans. To what extent has that limited the way in which the life of Malcolm X has been depicted.

The education in the United States of blacks on the whole has been parochialized. This is a deliberate act of enclosing the mind with sort of thought frontiers.

So, quite inadvertently people concentrate on immediate things, the vision of Malcolm at street corners talking about the ballot or the

bullet (or) by any the most misinterpreted necessary could not be responsible for from Malcolm's life.

There was Malcolm's influence in his life who was a highly Garveyite and who was thanked over again. Natural influences on her child.

After her father's year period of being their homework for to study and educate way West Indian people.

So to leave this part of Malcolm's life how he came back to just deal with the light suddenly illuminating.

Is it fair to say a major role in the depicted?

Oh yes and that across the board or black important in as naturally as the female and led into the way people.

The truth about she was sent to a years but then she

MALCOLM X'S VISION WAS AN INTERNATIONAL ONE. HE SAW THAT YOU HAD TO MAKE THE BLACK STRUGGLE AN INTEGRAL PART OF THE WORLD STRUGGLE.

and what was important in his political evolution is he saw, as Garvey had seen (Marcus Mosiah Garvey) that putting the black struggle into the heart of the world struggle of the dispossessed against those who were oppressing them was very important, that you had to make the black struggle an integral part of the world struggle.

This [position] all of the major leaders of the major leaders of the twentieth century arrive [at]; Garvey, W.E.B. DuBois, Malcolm, Martin Luther King. So it is an inevitable progression towards this truth which remains so today.

So it is fair to say like Martin Luther, who most people do not pay attention to the evolution that he himself went through in his last years and the speeches that he made that were very different from his earlier speeches, Malcolm has been very misunderstood?

Oh yes. And that he and Malcolm were coming closer together and that, according Wilfred (Malcolm's older brother), they were being perceived by the powers that be in the United States as two blades in a double-edged sword, that one was cutting one way and the other cutting the other but it was the same sword.

What was your relationship with Malcolm? How did you meet him?

I met him by accident. I was editing the first black paper that was aiming at a nation-wide audience in Britain and the night that we launching the paper we found out he was in London and so we invited him to this great reception which was launching the paper.

And so he was invited and he came and there I met him and we spent some time that night - of course it was very difficult that night because there were press and diplomats and a vast concourse of people, and we met the next day in his hotel room very early the next day and when I went there he has flu and so the flu enabled us to spend more time together and he would have availed me.

If had been well he would have been out and about fulfilling the different demands on his time. But we spent two very important days talking incessantly.

And this was what year?

This was in 1965.

And what year did he participate in the Oxford Union Debate?

In 1964. In December 1964. And in February 1965 he came back to England, he came via Egypt and France and the French had refused to allow him to land and deported him from Paris and he came back to London and that's that period when I met him. All of this is taking place in less than two weeks before his assassination.

If you had to characterize why Malcolm is so important to us today what would you have to say?

I would have to say that the situation now is different than the one that he analyzed so brilliantly analyzed for millions of people in America but it is equally threatening and terrible so that some of the truths that he pointed out, that black people and peoples who are oppressed need structures, they need to organize, they need to be aware of the dangers facing them and they should put heads together and begin to deal at all levels - political, social, and academic, and so on with these challenges.

So the words and ideas of Malcolm X and of Martin Luther King take on a contemporary ring to them when one looks around.

So those that read the book will get a different perspective on the life of not only Malcolm X but his mother too?

Yes and about his Canadian connections when his (Malcolm's) mother migrated to Canada what was it like in 1917 in Montréal and the early Garvey movement in Montréal that was responsible for her meeting Malcolm's father.

which he is debating and concentrating not only on the immediate racial situations and turmoil of different groups during that anti-war black power movement.

He was also talking in a very sophisticated manner about how the United States government was run, how the different senate committees controlled much of what sort of executive authority that determined policy affected peoples lives, both blacks and whites.

And then he dealt with the situation in the Congo, those cruel interventions in the Congo, the murder of Patrice Lumumba and these concerns which now have faded in the imaginations of both blacks and whites because this is a deliberate act of erasing the history from the minds of people in order to manipulate and control them.

Malcolm had internationalized his perception of what was actually going on in the world and the role that the United States and imperialist countries were playing at the time?

Yes principally the United States, he was defining the role of the United States, he was pointing out at the London School of Economics when someone was asking about the Peace Corps and he pointed out the contradiction that the United States was sending Peace Corps workers to Nigeria at the same time that they were murdering Lumumba and carrying these Cuban exile pilots to bomb and destroy whole communities of African peoples.

So yes his vision was an international one

life until age 90 when she died in 1989. So these are important sections of the chronicle of her life that are completely obliterated from the writing.

What about the relationship between Malcolm and his mother? There has been very little written about that.

That was central to his development. When I met him in England he had just had this reunion with his mother after 25 years and he said to me when he met once again it was the happiest day of his life. Obviously there was a tremendous feeling that was buried there in his psyche decade after decade and this surfaces in that reunion with the mother.

You've mentioned Malcolm's London days and getting backing to this whole question on the scope in which Malcolm has been depicted, there has been very little written about his travels including his trips to London.

Yes his experience in London which came into international focus when he took part in that famous debate before the Oxford Union and where he acquitted himself with great distinction as a debater in this very sophisticated debating forum, one of the leading debaters in the world.

There he performed brilliantly and we have the tapes of the entire debate - one had to go to great troubles to get hold of. But it tells you, as they say here in the inner city, "where his mind was at" in that last period of his life

means necessary. That is one interpreted clichés. By any means mean anything. So the parochialism for excluding the Caribbean [ref].

Malcolm's mother, a very important woman, who was from the Caribbean, an educated woman, who was a writer for the Garvey papers for the work she did over and over and over she exercised profound influence on her children.

When she was murdered she had a seven year old son, a single mother, supervising him and pressing upon them the need to educate themselves. You know the parents do with their offspring.

What is to leave out an important part of his life and it doesn't quite explain the straight and narrow path of clichés about his going to Mecca, his fascinating dark sectors of his mind.

that sexism has played a role in the way his mother has been depicted?

That's central to it and that applies whether your writing about white male figures. The sexism comes from the way we are breathing. So you marginalize them alone. Sexism is built into the way we are taught.

That Malcolm's mother is that yes mental institution for nearly 25 years came out and lived a normal

AN INTERVIEW BY DAVID AUSTIN

11 THE MCGILL DAILY CULTURE MARCH 30 MARS - APRIL 5 AVRIL, 1995

Folk legends de

on the Yellow Door

by peter graefe



A SUAVE LOOKING TONY BIRD.

April holds great promise for magical folk music performances as Tony Bird and Roy Forbes come to town April 2 and April 9 respectively. While the term "star" may seem misplaced given mainstream indifference to acoustic-oriented music, both Bird and Forbes have built impressive followings over their twenty-year plus careers.

Although Tony Bird has lived away from his native Africa since 1970s, his music is still evidently tied to the continent and his childhood home of Malawi. This is evident on his latest release, 1990's *Sorry Africa*. On this album, as in his music generally, he wavers between a celebration of human agency and a denunciation of oppression.

His appreciation of childhood joys, harvest-time revelry ("Mango Time") and peace of mind ("Tssik Tssik Tsa") flows from a love for human freedom. It is highly evident in "Zambezi-Zimbabwe," a hymn to national liberation and decolonisation.

Where this freedom is denied, Bird laments the perverse dehumanization that results. In the gritty "Athlone Incident" Bird explores the depravity of apartheid where "a brother turns on a brother just to uphold the law" and "where it's hard to tell a man you're with him / when he's always been misused / when all he's ever known from whites is hatred and abuse."

The candor of his songs against apartheid and injustice put him in danger when touring Southern Africa in the early 1970s and pushed him into exile. Bird has fortunately maintained that candor for the song "Sorry Africa." It's chorus of "I'm sorry Africa / I'm sorry for my people / I'm sorry what they did to you" could easily be patronizing and insulting given the colonial and post-colonial devastation of Africa.

However, Bird's catalogue of that devastation and his ability to see that "still today your blood tears fall," indicates that he understands that acknowledging responsibility and apologizing is an important first step to repairing the relationship.

Musically, his blend of Euro-American folk with African folk styles in the Zulu, Boer and English traditions defies pigeonholing. Emanuel Pariser of *The Cambden Herald* notes that to get a sense of Bird's phrasing, "it might be helpful to imagine Mississippi John Hurt

mouth have garnered a widespread Canadian following for his folk-pop.

Or is it folk-pop? Reviewers cannot seem to agree, especially given a career stretching from the electro-folk albums released under his pseudonym of "Bim" to the blues and country influences on his more recent work.

play games."

This desire to pigeonhole is ultimately self-defeating as Forbes shows a desire to explore different styles reminiscent of Neil Young in the early 1980s. Possible future projects include a collection of songs about the north or even an album of jazz standards. This is on top of his critically acclaimed *The Human Kind* — his "country album" — released in 1991.

The Human Kind served to celebrate Forbes' country roots after his "psychedelised teenage years of serious C&W denial."

Country radio kept its distance from the beautifully produced album, no doubt due to the fact that, as Alexander Varty noted in the *Georgia Straight*, "it's a long way removed from the achy-breaky dross of the Nashville sound."

At his worst, Forbes serves up overly-optimistic pop chestnuts. At his best, he tests the limits of the pop-song genre. These include a number of songs about the transitions to adulthood and independence, such as "When Life Explodes," which eschew "Summer of '69" nostalgia for a

more nuanced appreciation of the pains and weaknesses involved. Of course, this reviewer admits that his appreciation of "Not Tonight," a boy-gets-rejected song about an eighth grade dance may be conditioned by experience.

Forbes' ability to appreciate weakness and loss within the parameters of pop's optimism perhaps explains the enduring freshness of his songs. Indeed, 1994's *Almost Overnight*, an acoustic re-rendering of a number of early songs, appears to have made his work timeless by stripping away some of the overblown 1970s production work that plagued the releases.

Beyond *Almost Overnight*, Forbes' recent work includes songs for Sesame Street, production work for artists such as Connie Kaldor, as well as the recent *UHF II* album co-released along with Shari Ulrich (Pied Pumpkin, Hometown Band) and Bill Henderson (Chilliwick). Like Tony Bird, Forbes shows no signs of slowing down.

→ Tony Bird plays the Yellow Door, 3625 Aylmer, April 2nd. Roy Forbes is on stage April 9th. Both shows start at 20h00.



And what about that high tenor voice verging on a falsetto? Susan Beyer has perhaps described it best commenting that it's "as if Roy Orbison and Billie Holliday got together... and decided to

playing calypso music arranged by Hugh Masekela."

Sorry Africa represents a re-emergence for Bird after a decade of fighting mental and physical problems caused by an allergic reaction to the mercury in his dental fillings. As his career hits the quarter century mark, Tony Bird is once again hitting his stride.

Roy Forbes: Not Old but Timeless

"I've been around so long that I'm collecting my first albums on eight-track," admits Roy Forbes, now twenty-years removed from his 1975 debut *Kid Full of Dreams*. Despite limited commercial airplay over that stretch, the CBC and word-of-

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BOARD OF GOVERNOR'S BRIEFS

Overcharging of Students' Services official

The student plan for an extra \$110 000 in the Students Services budget met its end at the Board of Governors meeting on Monday. The votes of the two voting student representatives present and the support of a handful of non-student board members was not enough to sway the approximately 40 other members.

The decision means that students services fees for next year will rise by nine dollars per term for full time students, even though student leaders believe that only an eight dollar increase is necessary.

Principal Bernard Shapiro told the board that students were definitely being double charged under the budget and special referendum money allocated in 1982, but he considered the fee schedule appropriate.

"This [the student plan] is not an entirely inappropriate motion, but it will not in fact do for the next fiscal year. It is inappropriate preparation and inadequate replenishment of the reserve fund. I believe the Dean [of Students Irwin Gopnik] has made the correct recommendation."

Students' Society President Sevag Yeghoyan later said "It was a bit of a slap in the face. I was hoping the principal would be more supportive."

"For the life of me, I can't understand how this university expects students to continue giving to the university after they've graduated when, quite frankly, they don't treat students very well." Yeghoyan explained that "In this situation, students were treated like crap. We were coerced into accepting what he [Gopnik] was suggesting. Then the principal insisted on it and drove it home."

When asked how he would explain the failure of student leaders to cut the fee increase, Yeghoyan replied: "I tried my best, but I guess my best wasn't good enough."

— Jacqueline Reis

Federal cuts to hit school hard

At the same board meeting, Principal Bernard Shapiro told members to prepare for the worst under Finance Minister Paul Martin's budget. The cut-backs are so large, said Shapiro, that they will make McGill's current problem of accumulated debt look like "small potatoes."

Shapiro conceded that "we will have to be twice as competitive as we were before to get the same funding."

Shapiro was dismayed that university funding will now fall under the Canada Health and Social Transfer, saying higher education would be left with

"the residual legacy of what's not needed for health and social [programs]."

He also noted that the federal cuts make McGill's five-year budget plan "doubtful" as they will undermine the plan's basic assumption that overall revenue and tuition fees will remain the same. The principal did not elaborate on how tuition rates may change in the future.

Shapiro has tentative appointments with Martin and other federal leaders to discuss McGill's situation under the new budget. In the meantime, he encouraged board members to

brainstorm ways of making the university less dependent on federal funding.

Shapiro pointed to Queens University as one example of exploring alternatives. Queens explored funding models by making its graduate business program a private institution.

"I'm not saying that's the right model, that we should try to do that. I'm just saying it's one type of response," said Shapiro.

The board also announced the six new appointments to its senior ranks. Pierre Bélanger, the former Dean of Engineering will be the new Vice-Principal Re-

search and Dean of the faculty of Graduate Studies. Phyllis Heaphy, a member of the Order of Chartered Accountants of Québec will be the new Vice-principal Administration and Finance.

The new Deans of Arts, Dentistry and Medicine will be Professor Carman Miller, Dr James Lund and Dr. Abraham Fuks respectively. The position of secretary general will go to Victoria Lees who is currently the Secretary of Senate.

The meeting ended with the announcement of the recipients of honorary degrees for this spring's convocations. Cardinal

Jean-Claude Turcotte, archbishop of Montréal, will receive an honorary Doctor of Divinity degree at the arts, social work and religious studies convocation on June 6.

Turcotte is one of several clerics behind the decision to allow the radical anti-choice group Human Life International (HLI) to hold the opening mass of its annual meeting at Notre Dame Basilica on April 19. Despite ongoing protest from the Coalition against HLI, Turcotte has never publicly renounced HLI's anti-Semitic, racist and homophobic views.

— Jacqueline Reis



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Educate to liberate

Students protest against McGill's treatment of African Studies



DAILY PHOTO BY DAVE RYHER

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The Gazette

"If McGill pretends it's a number one university... if it wants to compare itself to Ivy League schools, it should act like it."

-MEBRATE BEYENE, CULTURAL COORDINATOR OF THE BLACK STUDENTS' NETWORK

by Aubrey Cohen

More than 150 students gathered on the Arts building steps yesterday to pressure McGill to prioritize African Studies. In response to student demands, the university established an African Studies Major in 1970. The existence of the program has repeatedly been threatened since then.

Protesters carried signs reading, "Emancipate yourself from mental slavery," "Educate to liberate" and "Africa represents one-fifth of the world's population — give it the respect it deserves." They chanted, among other things, "McGill! McGill! How many programs will you kill?"

Mebrate Beyene, an African Studies Major, cultural coordinator of the Black Students' Network (BSN) and one of the coordinators of the demonstration, alluded to the low priority of African Studies at McGill:

"As a first-year student trying to register for this program, I actually had to walk into Dawson Hall and have a secretary tell me, 'No, I don't think we have an African Studies program at McGill.'"

Beyene observed, "If McGill pretends it's a number one university... if it wants to compare itself to Ivy League schools, it should act like it." She noted that many American schools have comprehensive Africana Studies programs. McGill's program is the only one in Québec and one of two in Canada, but it

"doesn't even have a chair."

Organisers listed following six demands: the expansion of the current program into Africana Studies (including the study of African peoples in the Diaspora); funding for the program both from McGill and from other sources; prioritization of African studies in short- and long-term planning; improvement of the existing program; the establishment of a full-time African Studies chair; and the diversification the curriculum of McGill in general, including "the integration of the contributions of peoples of African descent in all areas of study."

Incoming Students' Society VP University Affairs Lisa Grushcow indicated the importance of African Studies, noting "Africa is a big place." She told the crowd that McGill "talks the talk. It should walk the walk."

Students' Society President Sevag Yeghoyan commented that "if this university wants to attain excellence, how are we planning to do this by lowering funding for programs like African Studies?" He added that the university cannot have "knee-jerk cuts" to programs which are small or are considered marginal. An inter-disciplinary studies Major himself, Yeghoyan pointed out that diversity in education "is the wave of the future."

Melanie Newton, the coordinating editor of the *Daily*, and M-J Milloy, next year's coordinating editor also spoke at the

demonstration. Newton noted, "every major policy decision that this university makes is about saving money... when you have no libraries, and no faculties, and no students because no one can afford to pay the fees, then what are you saving money for?"

Milloy stressed that programmes such as African Studies, Women's Studies and Native Studies "are necessary to reflect who we are as a community."

Debra Lovinsky, a coordinator of the demonstration and one of the coordinating committee members of the Africana Studies subcommittee of the BSN, Tara Goetze of the Anthropology Students' Association, and Chris Carter, the president of Lesbian, Bisexual and Gay Students of McGill also spoke at the protest. Many McGill, Concordia, municipal and national groups lent support to the demonstration.

Astrid Jacques, political coordinator of the BSN and a coordinator of the protest, stressed the importance of support from the McGill community for African Studies. Organisers have asked students to sign letters endorsing the program. According to Jacques, the BSN already has over 450 signed letters.

Anyone interested in voicing support for African Studies can pick up a letter at the BSN, Shatner 406 (398-6815), or write their own letter to the new Dean of Arts, Professor Carmen Miller, care of Dawson Hall.

McGill FACULTY OF ARTS

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Sister Carol continued from page 9

Well, believe it or not, everybody is born with a specific talent. What I would like to say to the young people today who want to involve themselves in the industry is, 'make sure you have your education intact.' Without education you won't be able to understand what the contracts are saying or read the the script of a film. Education is the key in all that; without it you will be blind. Learn the business aspects of [the industry] - your rights as a performer, the

That was my next question. When will you be touring and

Well, for all the youths out there, the message is always, 'please stay in school, stay away from drugs, practice safe sex.' Within this a time, some serious times and we can't take chances, you know. And for the people in general, it is just One Love everytime.

McCall Daily

15

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Dealing with the media current

"Out age. Bring the age out into the open, its obsessions and potential. Out age.

It's the time when each person can become the antenna of the race."

by
Rob Colman



DAILY PHOTO BY ROB COLMAN

B.W. Powe read at Nostalgie, Wednesday, March 15.

— B.W. Powe in OUTAGE

Alienation in the face of modern technology: we all must face this feeling at some point. B.W. Powe attempts just such a personal challenge in his new book, *Outage*. It is all about Powe's attempt to come to terms with his place in a hi-tech society.

It all begins in Toronto, with the stock market crash of 1987. The world seems to be caught in a bizarre whirl of activity, and there is almost a violent excitement in the abstract movements of the money markets.

As Powe explained at the March 15th reading, his book could have started from a number of different events: the Gulf War, Haiti, ... All have been "experienced" indirectly, through the strange visual effects of the electronic media.

Powe struggles with questions that we all ask: who am I? How can I define myself in a world where "real" is a relative term?

Outage is written by someone frightened by the distance from real people that an obsession with a media event can create. Powe seems to be lost in the technological whirl of the city, unable to maintain a contented human existence in the dense confusion of Toronto.

Outage is at once intense and frustrating. It catalogues every event that the author sees as formed and expressed through the electronic world. At the same time, Powe consciously attempts to reconstruct more basic passions — his mother's piano playing, the love he had for his wife. As I read this book, truth and fiction blurred.

Powe's method will drive you crazy: dense, fragmented, sometimes close to didactic. But *Outage* will attract anyone who is trying to make sense of this electronic world.

B.W. Powe *Outage*. Canada: Random House, 1995.



Railworkers in Hungary strike for job security

This past week in Budapest, Hungarian railworkers not belonging to any particular union began a work slow down to protest the introduction of automated systems into the Hungarian rail system.

TASS, a French firm has put in a bid to buy up and modernise Hungarian railways. The purchase would result in the loss of huge numbers of jobs. The strikes for the most part have taken place in and around Budapest.

Sources: Hungarian Workers Bulletin and New York Transfer News Collective

Canada Plans To Sell CF-5 Warplanes To Turkey

Late last week, a CTV News report confirmed that the Canadian government is negotiating the sale of 39 refitted CF-5 warplanes to Turkey. The Canadian government seems to have a short memory. Just last year, the Foreign Affairs Ministry condemned Turkey's air attacks on Kurdish civilians. These attacks on civilians are still going on today.

On Monday, Turkey launched the biggest military operation in its history when, according to the KURD-A News Agency, as many

as 100,000 Turkish troops invaded South Kurdistan (northern Iraq).

Refugee camps are being bombarded and hundreds of Kurdish civilians have been rounded up. Yet, this region is supposed to be a UN protected "safe haven". The world's 40 million Kurds are the largest people without their own country.

According to figures released by the National Liberation Front of Kurdistan (ERNK) in 1994, during the last 10 years of civil war, more than 5 000 Kurdish civilians have been killed, 2 000 Kurdish

villages burned and destroyed by the Turkish army, and more than three million Kurds have been forced to become refugees.

This killing is carried out with weapons supplied by Western countries. Turkey is a member of NATO and Canada's Foreign Affairs Minister André Ouellet has stated that the planes will only be sold if Turkey promises not to use them against civilians.

The Federal Republic of Germany sold 300 BTR-60 battle tanks and other weapons to Turkey af-

ter the Gulf War, they were given assurances that the arms would not be used against civilians. However, a series of parliamentary and human rights delegations brought back documented evidence which proved that the arms had been used to destroy several hundred Kurdish settlements.

For more information contact: Kurdistan Committee of Canada 2487 Kaladar Ave. Suite 203 Ottawa, Ontario, K1V 8B9 Tel: (613) 733-9634 Fax: (613) 733-0090

Opposition mounts as does US intervention in Haiti

Haitian women, students, workers and peasants are continuing their mobilisations despite the wave of terror that continues to sweep the nation.

With elections in Haiti now scheduled for June, U.S. agencies and CIA "assets" have been on the move across the country as the U.S. occupation enters its fifth month.

But popular organizations and various individuals have stepped up criticism of the occupation and the elections. On March 24, union

representatives of six state-owned enterprises called on the government "to halt the process of privatization of state industries." They also demanded "a public debate so the people can know the consequences."

The declaration came from a two-day meeting of about 100 representatives who had met to discuss "the social, economic and political consequences" of privatization plans for Haiti.

The U.S. government and the World Bank's International Fi-

nance Corporation dictated the privatization scheme. In addition, the U.S. Agency for International Development has budgeted \$20 million to control the outcome of the elections. That means deciding from the start who will run for the mayoral positions and parliamentary seats that will be up for grabs. With grants from USAID, agencies like the International Organization for Migration and the National Democratic Institute — linked to the U.S. Democratic

Party — "have been very busy setting up shop throughout the country. Earlier in the week, it assembled representatives from almost all of the traditional political parties for a two-day meeting where NDI gave lessons in 'democracy.'"

Sources: Pat Chin and New York Transfer News Collective New York Transfer News Collective can be reached at NYT@blythe.org

Third student stabbed at Vanier College

Administration claims CEGEP is still a safe place

by Mike de Souza

Saint-Laurent (CUP)—Following a third stabbing at Vanier College this year, some students are questioning the college's safety. According to police, Eighteen year old Richard Stewart was stabbed in an alley by the school on Tuesday. He is currently recovering at the Sacre-Coeur Hospital.

Police have arrested 27-year old Vanier student Pernell Culzac who admitted to the stabbing. Culzac was charged with attempted murder and was arraigned on Wednesday.

Detective Lieutenant Pierre Bernaquez from Station 14 of the MUC police speculated that the stabbing was a drug-related settling of accounts.

Senior administrators were in meetings March 29 to deal with the situation. Sam Kay, the Director of Administrative Services, said he does not intend to install metal detectors in the school as he feels the college is still a safe environment.

"We shouldn't take an isolated incident that could have occurred anywhere, and give it too much profile," added Kay.

The school does, however, plan to increase the training of its security guards. Kay suggested that the college might hire different guards to better represent Vanier's multicultural population.



UNITED ARTISTS PICTURES PRESENTS
A TRILOGY ENTERTAINMENT GROUP PRODUCTION A RACHEL TALALAY FILM "TANK GIRL" LOUI PETTY KEE-7 NAOMI WATTS AND MALCOLM MCDOWELL
CASTING BY STAN WINSTON MUSIC BY GRAEME REVELL PRODUCTION DESIGNER TOM ASTOR EDITOR ARON WAXNER EXECUTIVE PRODUCERS ALAN MARTIN AND JAMIE HEALERTY WRITER TEDI SARAFIAN
PRODUCED BY RICHARD B. LEWIS PEN DENSHAM JOHN WATSON DIRECTED BY RACHEL TALALAY
UNITED ARTISTS

Premiere of **TANK GIRL**
THURSDAY, MARCH 30, 1995 - 7:30 P.M.
FAMOUS PLAYERS LOEWS THEATRE
954 rue Ste Catherine West

events events events events

events events events events

Today, March 30

•The Progressive Zionist Caucus, Peace Now and the Middle Eastern Studies Students Society

present "Jerusalem: a future of peace?" a multi-media seminar, slideshow, short films and guest speakers. Leacock 232, 17h30 (\$2 for the pizza dinner)

•Literature Live at the Yellow Door Coffee House with Ann Diamond and Robyn Everbole, open stage to follow. 20h, \$2 cover charge. Info: 398-6243

•McDonald-Currie Lecture presents Prof. Lynda Nead on "The Female Nude: Traditions and Contemporary Interventions" 17h30 Leacock 26

•World Trade Centre/Inforum Montréal rencontre-echange "Faire des affaires au Nouveau-Brunswick". Info: 849-1999

Tomorrow, March 31

•Ceras presents a discussion "Current Situation in Pakistan" facilitated by Dr Mohd. Qadeer, Director, School of Urban and Regional Planning, Queen's University. 18h at Strathearn Centre. Info: 982-6606

•The Caribbean Students Associations party with DJ Smokey. Shatner 310, 3480 McTavish, 21h30 until 2h. \$3 members, \$4 non-members

•McGill Taiwanese Students' Association presents two Taiwanese movies, "The New Dragon Inn" and "The Age of the Flowing Gold" 18h30 in Leacock 219. \$2 members, \$2.50 non-members. Info: Belinda 931-0869, or e-mail BLC7.musicb.mcgill.ca

•Music at the Yellow Door: Dan Mahoney and Phil, open stage to follow. \$2 20h. Info: 398-6243.

•STANDD and AGREE present Brian Craik (Grand Council of the Crees) on "The Politics of Cree Opposition to Resource Development Intrusions" 12h30 to 14h30, 2020 University, 24th Floor.

Saturday, April 1

•McGill Student International Development Initia-

tive, Osler Medical Aid Foundation and Medical Students for Social Responsibility present the First Annual McGill International Health and Development Conference. MacIntyre Medical Building, 6th Floor. Info: 985-5418

Monday, April 3

•The Centre for Literacy presents a workshop for parent of children with learning disabilities. Today, and April 5. Info: 931-8731, local 1415

•Department of Mechanical Engineering open house presentation of design projects, today and April 4 14h to 17h. Common Room, McConnell Engineering

Wednesday, April 5

•YWCA presents Julie Daignault on "Trends in Telecommunications" 12h to 13h 1355 René-Levesque. Info: 866-9941

•Israel Cancer Research Fund Next Generation's Premiere Fashion Show "Circle of Life" at the Queen Elizabeth Hotel. Info: 481-2723

•McGill Society of Montreal presents "The Sandwich Generation" with Sheila Goldbloom and Pearl Gameroff at Martlet House, 3605 Mountain Street. \$5. 18h30 to 20h30. Info: 398-5000

•Department of Hispanic Studies presents Carlos Fuentes "Imagination and History". 19h, Leacock 132

•Concordia Irish Lecture Series presents Donegal poet Moya Cannon. 20h. Hall Building H767, 1455 de Maisonneuve. Info: Donna Whittaker: 848-2435

Ongoing

•Project Genesis is a non-profit community organization which offers information, referral and advocacy services regarding government programs. All of their services are free. Info: 738-2036 for assistance or if you are interested in volunteering for any of their programs or services.

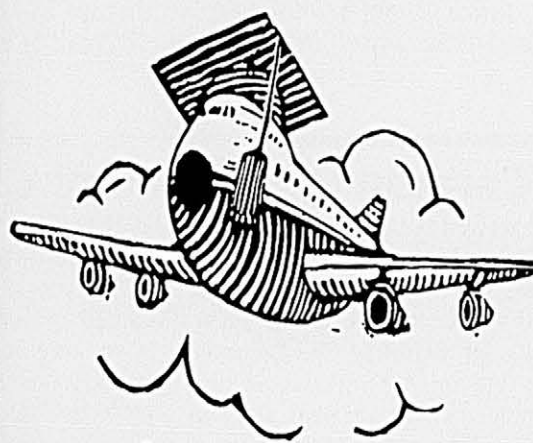
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2085 Union Suite L8
284-1368

3480 McTavish (Union Bldg.)
398-0647

Hurry, some prices must be booked by March 31.
*Prices include tax. Some conditions apply.
**If you are planning a tour of Europe, don't forget to do it with Contiki. Call us for more information.



Ads may be placed through the Daily Business Office, Room B-07, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication (e.g. Tuesday, 14h00 for Thursday's McGill Daily).

McGill Students & Staff (with valid ID): \$4.00 per day, 4 or more consecutive days, \$3.50 per day. **General Public:** \$5.00 per day, or \$4.25 per day for 4 or more consecutive days. Extra charges may apply, and prices do not include applicable GST (7%) or PST (6.5%). Full payment should accompany your advertising order and may be made by cash or by personal cheque (for amounts over \$20 only). For more information, please visit our office in person or call 398-6790 - WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE.

PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER. The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

1 - HOUSING

May sublet (& share). 5 1/2, \$225.00/mo. 10 minutes fr. McGill; heat & laundry; female non-smokers only. Liz @ 288-9393 (option to renew).

Great deal on 4 1/2. Spacious, high ceilings. 15 min. walk to McGill. Great location. May 1st. Option to renew. Call: 934-1767. \$575 per month.

Looking to Sublet

an apt. 3 bedrooms minimum starting May or June until September, McGill Ghetto or near. Paul 256-0543.

Summer sublet huge furnished room in 4 1/2 apt. Laundry facilities, rooftop deck, near McGill campus (Peel), \$350/ all inclusive, May 1-Aug. 31. Call Sonja 286-2928.

Room to sublet in 4 1/2 on Aylmer. Renovated auberge. Large room, furnished if desired. Washer/dryer. From April 24. Rent neg. Looking with someone else? Option to renew. Kevin: 848-9917 ext. 2.

Large, bright 1 1/2, sublet April 1-June 30 (option to renew). Balcony, laundry in basement. Prince Arthur & St. Famille. \$375 all inclusive. Call 845-2699 or 284-4258 after Apr. 2.

Location! Summer sublet 4 1/2. Opt. renew. We pay utilities. Furnished. 3984 De Bullion off St. Laurent. 1 blk. from bars, grocery, laundry. \$550. 849-3948.

Sublet May-Aug. Room in 5 1/2. 1 min. to McGill, 1 min. to gym. Furnished. Asking \$300 (negotiable). Call 284-0696.

Really nice large 1 1/2. Furnished. Secs. to campus. Amazing view. You've gotta see this place! Sublet w/ option to renew (keep furniture). Call 849-4813.

1 1/2 to sublet May 1-Aug 31. Option to renew. Hdw. floors, high ceiling, hot water, heat, clean. Prince Arthur & Aylmer. \$325 neg. Call 288-3441.

1 Room to sublet in spacious 5 1/2. Furnished, all-included, laundry facilities in building. 2 mins. from Lionel Groulx metro. Avail. May 1. Call Anne 989-7859.

McGill student looking for apt. 2 1/2, 3 1/2, furnished, sublet. 1st May to 1st September. Downtown near McGill campus. Pls. call Christine 457-0359.

Condos (2), Sherbrooke-Hutchinson. 1-2 levels, modern, quiet, extra clean, 2-3 bdrms, 5 appl., curtains, carpets, a/c, garden, sundeck, \$1025-\$1075/month. Garage extra. 340-1884.

Heart of Downtown. Beautifully renovated apts. at a reasonable price. 3 1/2, 4 1/2, available. If interested call: 284-5650 or 849-3897.

4 1/2 Sublet! May 1-June 31. 1 min to McGill, 2 min to gym. Laundry, parking,

heat, hot water included. Asking \$700/month. Option to renew. Call 985-5417.

Metro Lionel-Groulx 4 1/2, July 1. Brock walls, ceiling fans, stove, fridge, wash/dryer, window blinds. Modern w cham. Quiet owner ov. Ref. required \$485. 933-0760

Sublet 2 1/2, downtown, hrdwood flrs, balcony, close to metro-May to Sept with option to renew, \$250/all included. 935-5390.

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3659 Rue Sainte Famille, Apt 56
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2 - MOVERS/STORAGE

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3 - HELP WANTED

Summer Jobs: International Health/Nutrition Co. needs students for part time/full time work. (Kevin: 856-4717)

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Volleyball	Secretary
Soccer	Kitchen Manager
Tennis	Cook's Assistants
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Need students who learned Fre. after age 15 for speech perception study. 2 levels: beginner or advanced. 1st language English. \$10/hr. Martine 398-1210 (leave message)

Female victims of sexual assault: If you have recently been sexually assaulted, are 18+ and would like to participate in a research project, contact Danielle at 276-1677. Confidential.

Need U2/U3 female undergrads for 1-hr. study on students' anticipation of graduating. Pays \$15. Lina 398-8219. Supervised by Dr. Koestner, Psch. Dept.

Female models, actresses need-ed for photo shoot. Professional pictures in exchange. 633-8605. Leave message.

Counselors Wanted, Trim down fitness, co-ed, NYS camp. 100 positions: sports, crafts, many others. Camp Shane, Ferndale, NY 12734. (914) 271-4141.

College Pro Summer Jobs Positions available: Production manager (car needed), Trainer, Foreman, Painter-10-6.75\$/hr. call Michael @ 282-7666.

Needed: Cold Callers in N.D.G. area. 1, 2 or 3 nights/wk. \$7 a name can make \$50/wk easily! call Michael @ 282-7666.

5 - TYPING SERVICES

Word Processing.

(937-8495) Term papers, résumés, forms design, correspondence, manuscripts (Laser/Fax/Photocopier) 9:00 a.m. - 6:00 p.m. (7 days) (near Atwater)

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7 - ARTICLES FOR SALE

Queen size futon. Very thick with great natural wood frame. Couch or bed. Like new. \$120 or best offer. Call Jonathan at 284-1119.

Tree Planting Gear. Shovel, bags, boots, tarp. Good condition. Call Jonathan 284-1119.

Apple IIGS Computer with Image-Writer II printer. Lots of good programs and stand included. Excellent condition \$300 or best offer. Call Jonathan 284-1119.

FOR SALE: 12" RGB Colour monitor for use with Apple Macintosh. Two years old. Excellent condition. Asking \$200 or best offer. Leave message at 457-3639.

Alwa Stereo Cassette Deck. 3 head Dolby. 3 yrs. old. Barely used. Wedding gown chiffon and lace. Best offer. 486-4198 Marian.

10 - RIDES/TICKETS

New York New York Easter, Departures: April 13 & 14 from \$149 quadruple occupancy. Including: Video-coach-Hotel-Sightseeing-Taxes-Leader. Pat: 354-3630.

12 - PERSONAL

NHL hockey and concert tickets available to sell. Great seats in Montreal or

out of town. Telephone 942-9976 or 376-5811 Joe or Robert.

(Women) Expressive Arts Therapy Group offers the opportunity for self-exploration through creative means, helping you to express and deal with personal issues (i.e. self-esteem & relationships). Wed. 6:30-8:30. Call Debbie 482-1608 before 5 pm.

Come and practice your French with francophones. Club Half and Half. Tel.: 465-9128.

13 - LESSONS/COURSES

SIENA SUMMER MUSIC INSTITUTE (Florence)

Culture, language, travel, concerts, Credit/non-credit. Rome, Venice, 3 days in Switzerland. Students, Grads, Professionals; July 15 to August 17, Cost \$1,735. Special low cost charter flight; Write/call: SESSIONE SENESE PER LA MUSICA/ARTE Director, 595 Prospect Road, Waterbury, CT 06706 203-754-5741

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Medicine

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14 - NOTICES

Don't Ask for Your Rights; Take 'Em! QPIRG accepting proposals for summer stipends and fall projects until April 7. For more info call 398-7432.

Le GRIP-Québec accorde des bourses d'été pour les étudiant(e)s et des subventions pour des projets à l'automne. Vous avez jusqu'au 7 avril pour soumettre vos propositions. Pour plus de renseignements: 398-7432.

Walksafe Network 398-2498. Anyone, anywhere every night Sunday to Thursday 7:00-12:45. Friday and Saturday 7:00-2:30. Please call 30 min. in advance.



McGill Nightline is an information, listening and referral service. Open 6pm-3am. 398-6246.

LBGM discussion grps. Wed. 5:30 Bi-Group Shatner 423. Thurs. 6PM womyn's grp. Shatner 423. Fri. coming-out 5:30 & General 7PM, 3521 University. All welcome.

15 - VOLUNTEERS

I am interested in speaking with a hemophiliac to learn how you have been a victim to and have accepted this disease in your life. Batch of cookies for gratuity offered. Please call 499-9980, and ask for Lauren.

We are looking for volunteers for the annual YMCA Bill Lewis Spring Race to be held on Sunday April 30th 1995. If you wish to volunteer your time, drop by the downtown YMCA or call us at 849-8393, local 734 or 791. Help us stage a successful race.



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